

FACULTY OF MUSIC UNIVERSITY OF TORONTO

HELLO OUT THERE!

Canada's new music in the world, 1950-85

FRIDAY, OCTOBER 31, 1986

8:00 PM

WALTER HALL

PROGRAMME

Firewind

JOHN BURKE
(b. 1951)

Pierrette LePage & Bruce Mather, duo-pianists

Aquello (première)

MARIANO ETKIN
(b. 1943)

Pierrette LePage & Bruce Mather, duo-pianists

Excerpts from Fifteen Pieces for Harp

JOHN WEINZWEIG
(b. 1913)

Do you remember?

Conversations

Echoes

All those woes!

Arioso

Why not?

Satellite Serenade

Judy Loman, harp

* * INTERMISSION * *

Régime onze, type A

for two pianos in quarter tones

BRUCE MATHER
(b. 1939)

Pierrette LePage & Bruce Mather, duo-pianists

Time for Three

ROBERT TURNER
(b. 1920)

On Time

Quiet

First Lessons in Musical Time

Jean MacPhail, mezzo-soprano

Douglas Perry, viola

William Aide, piano

NOTES

Firewind

JOHN BURKE

JOHN BURKE studied composition with Bruce Mather at McGill University, and received his Doctor of Musical Arts degree from the University of Michigan in 1983. His numerous awards include two PRO Canada awards and four prizes in the CBC's National Competition for Young Composers.

Firewind was composed in 1978, commissioned by and dedicated to Bruce Mather and Pierrette LePage with the assistance of a grant from the Canada Council. The LePage-Mather Duo presented its world première on November 16, 1978, at the Septièmes Rencontres Internationales de Musique Contemporaine in Metz, France.

Burke writes, "When Bruce Mather asked me to write a new work for him, I knew that it should be something truly virtuosic; yet the technical difficulties in **Firewind** are not gratuitous. I knew that it would be necessary to establish a rationale for using two pianos, and my solution in **Firewind** was to write a work that, in a sense, is not a 'two-piano piece' at all. It virtually ignores the contrasts and antiphonal writing customary in such pieces and concentrates instead on unifying the pianos, to create the illusion that one is hearing not two pianos, but a single instrument, a phantom thirty-foot grand played by an imaginary pianist capable of tossing off uncanny technical feats - complex rhythms, multiple tremolos, twenty-note chords - all with demonic ease.

"An emphasis on the 'long line' is an important part of the formal aspect as is a concern for the dramatic pacing of events, including silence. **Firewind** is definitely my most tautly organized work, and uses some serial elements but not in a doctrinaire way. It also displays the quality of pent-up energy that is very characteristic of my music."

Aquello (première)

MARIANO ETKIN

Aquello, which means "that one there" in Spanish, was written in 1982 at the request of the LePage-Mather Duo. Like many works of the Argentine composer **MARIANO ETKIN**, **Aquello** is characterized by extreme contrasts of register, of dynamics and of tempo.

Fifteen Pieces for Harp (excerpts)

JOHN WEINZWEIG

Fifteen Pieces for Harp (1983) was commissioned by Judy Loman with the assistance of the Ontario Arts Council. Miss Loman has performed parts of the work in New York and Jerusalem, and has recently recorded the entire set for CBC Classics.

JOHN WEINZWEIG writes: "When Judy Loman asked me to write some solo harp pieces, I had no idea that they were to grow into a major project. When one piece was finished, another aspect of the harp personality would appear - another colour, tempo, rhythm. No single piece could contain all its sonic possibilities. So one piece led to another, until they reached the number fifteen. Then I felt I had achieved a sufficient variety of form and technique to engage the musical interest of both the young and mature harpist and hopefully to open their minds to contemporary thought.

"In my second adventure into the world of the modern harp, (I had composed a harp concerto for Miss Loman in 1967), Judy Loman was a most helpful collaborator whose editing advice liberated passages from pedal hazards. Besides leading me into its sonic world, she passed on the pioneering tradition of her celebrated teacher Carlos Salzedo whose 1921 treatise **Modern Study of the Harp** was a resource of inestimable value."

Régime onze, type A

BRUCE MATHER

Written in 1978, **Régime onze, type A** for two pianos tuned a quarter tone apart, was Mather's first work using microtones, and is dedicated to Ivan Wyschnegradsky (1893-1979), the Russian pioneer of microtonal music. The title refers to Wyschnegradsky's organization of quarter tones into cycles of major sevenths (eleven semitones) which are further subdivided. The first performance was given by the LePage-Mather Duo in Metz (France) on November 16, 1978.

Time for Three

ROBERT TURNER

This work was commissioned by the CBC and completed in December, 1985. The three texts deal with the subject of time in three aspects - metaphysical, contemplative, and musical (humorous). The music is freely chromatic but basically tonal - the first song establishing the tonalities of B and E, the second that of B-flat, and the third F. The accompanying instruments provide a musical context reflective of the mood or thought contained in the

vocal part. The title of the work may be taken in two senses: a durational occasion for three songs and/or time as a topic for three performers.

QUIET - Marjorie Pickthall

Come not the earliest petal here
But only wind, cloud, and star,
Lovely and far,
Make it less lonely.

Few are the feet that seek her here,
But sleeping thoughts sweet as flowers
Linger for hours,
Things winged, yet weeping.

Here in the immortal empire of the grasses,
Time, like one wrong note in a song,
With their bloom, passes.

ON TIME - John Milton

Fly envious Time, till thou run out thy race,
Call on the lazy leaden-stepping hours,
Whose speed is but the heavy plummets pace;
And glut thyself with what thy womb devours,
Which is no more than what is false and vain,
And merely mortal dross;
So little is our loss,
So little is thy gain.

For when as each thing bad thou hast entomb'd,
And last of all, thy greedy self consum'd
Then long Eternity shall greet our bliss
With an individual kiss;

And Joy shall overtake us as a flood
When ev'rything that is sincerely good and perfectly divine,
With Truth, and Peace, and Love shall ever shine
About the supreme Throne of him t'whose happy sight alone,
When once our heav'nly guided soul shall clime,
Then all this Earthy grosnes quit,
Attir'd with Stars, we shall forever sit,
Triumphing over Death, and Chance, and thee O Time.

FIRST LESSONS IN MUSICAL TIME - Anonymous

*The Dowager Semibreve sat by the fire,
In a dignified state as her heart could desire;
Her matronly daughters, the Minims, sat near,
While their lively young progeny round them appear.*

*Of these four young Crotchets who marched in a row
Thought their Mother and Grandmother both very slow,
While laughing and playing and making a rout
Eight mad little Quavers came frisking about.*

*But language would fail in describing the din
When the Semys and Demys came frolicking in;
I thought for their mirth the old ladies would chide them,
So I managed to put up some bars to divide them.*

*But they little caring for aught they might say,
On a ledger line ladder got out of the way;
And some had two ticks, and some four to their share,
While those who had dots were the merriest there.*

*I know not how long the gay dance might have lasted,
With the Semibreve's gravity strangely contrasted,
When a stupid old Rest who was voted a dunce,
Came suddenly on them and stopped them at once.*

*Notes supplied by Dorith Cooper
Notes for Fifteen Pieces for Harp by John Weinzwieg*

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TONIGHT'S ARTISTS

Pianist **Pierrette LePage**, a graduate of the Faculty of Music, has performed with the Toronto Symphony in addition to fulfilling numerous solo engagements across Canada. She taught at the University of Toronto from 1964 to 1966, and at McGill University from 1966 to 1974. Since 1970, she and her husband, Bruce Mather, have been performing as duo-pianists specializing in Canadian music.

Bruce Mather, pianist and composer, is a graduate of the Faculty of Music and presently teaches at McGill University. The recipient of numerous awards and scholarships, he began composing while very young and was awarded a CAPAC prize for composition at

the age of ten. Among others, his works have been commissioned by the CBC, Montreal Symphony, Lyric Arts Trio and Stratford Festival.

Judy Loman has been principal harp of the Toronto Symphony since 1959 and has appeared as soloist with that orchestra on many occasions. She has also performed as soloist with the Calgary Philharmonic and Edmonton Symphony, given numerous recitals, and appeared on CBC Radio and television. Miss Loman has been an instructor at the Faculty of Music since 1966.

Mezzo-soprano **Jean MacPhail** is presently on the teaching staff of both the Faculty of Music and the Royal Conservatory of Music. In Europe, she has sung at the Festivale Chighianna in Sienna, in Rome and with the English National Opera. Miss MacPhail has performed with the Canadian Opera Company, Guelph Spring Festival, Shaw Festival, at Banff and for CBC radio. In addition to performing in recital and with orchestra, she regularly appears with Opera in Concert and will sing in its production of Donizetti's **La Favorita** next week.

A founding member of the Amadeus Ensemble and past Artistic Director of Arraymusic, **Douglas Perry** is presently principal viola of the Canadian Opera Company Orchestra. He will perform in the **Fifteenth Anniversary Concert of Arraymusic** on November 2, and can also be heard on a recently released recording of the Bach **Brandenburg Concerto No. 6**, with Mario Bernardi and the CBC Vancouver Orchestra.

William Aide is heard regularly on CBC **Arts National** in vocal and chamber music concerts, and as soloist in the romantic, French, and contemporary repertory. He has permiered concerti by Canadian composers Irving Glick, Walter Buczynski, Samuel Dolin, and Peter Koprowski, as well as having performed some 25 concerti with such such conductors as Walter Susskind, Charles Dutoit, Mario Bernardi, Raffi Armenian, and Arthur Fiedler. Last spring, he gave the premiere performance of Turner's **Time for Three** in Winnipeg with mezzo-soprano Catherine Robbin and violist Rivka Golani. William Aide is Performance Coordinator at the Faculty of Music.

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FACULTY OF MUSIC UNIVERSITY OF TORONTO

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EDWARD JOHNSON BUILDING, TORONTO CANADA M5S 1A1

GALA CONCERT

IN HONOUR OF

IRENE JESSNER

MONDAY, NOVEMBER 3, 1986

8:00 PM

WALTER HALL

★ ★ ★ ★ ★

SINGERS

Stephanie Bogle, soprano
Martha Collins, soprano
Nancy Hermiston, soprano
Roxolana Roslak, soprano
Linda Bennett, mezzo-soprano
Jean MacPhail, mezzo-soprano
Mark Dubois, tenor
Bruce Kelly, baritone
Patrick Timney, baritone

PIANISTS

William Aide
John Greer
Edward Moroney
Stephen Ralls

★ ★ ★ ★ ★

Tickets for this gala event are \$25.00 and include a post-concert reception. Proceeds from ticket sales will go to establish a scholarship at the Faculty of Music in Irene Jessner's name.

Box Office: 978-3744